

The visual identity of Indonesian post-structuralism in @visual.jalanan's Instagram street art

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Abstract This study examines how post-structuralist visual identities and counter-hegemonic practices are expressed through digital street art on the Instagram account specifically onn @visual.jalanan account. Using a qualitative content analysis, this research focuses on posts made between January to May 2024, coding visual and textual elements to identify themes of hybridity, fragmentation, and resistance. This study selected 127 posts based on relevance to socio-political discourse and public engagement metrics such as likes and comments. The findings reveal that Instagram serves as a platform for cultural expression and social critique, enabling artists to bypass traditional gatekeepers. The artworks analysed in this study challenge dominant narratives related to nepotism, political propaganda, corruption, and cultural homogeneity. These artworks foster fluid identities and critical dialogue through visual satire and audience interaction, exemplifying post-structuralist principles. This research highlights Instagram's role as a counter-hegemonic medium that contests mainstream narratives by amplifying marginalised voices. The study contributes to the scholarship on digital media art and visual identity by demonstrating how digital platforms enable innovative artistic expression and resistance to socio-political structures. Future research should explore the evolving role of digital platforms in sustaining counter-hegemonic movements and engaging with political advocacy in Indonesia.

Keywords: counter-hegemony; cultural resistance; digital media art; Instagram activism; post-structuralist visual identity

INTRODUCTION

Visual art intersects with three diverse fields in the area of scientific progress: art, media, and technology. This convergence leads to the emergence of new media, characterised by a multitude of varied interpretations. At first, these fields functioned separately, each with its own unique emphasis. However, in the era of digital technology, art has successfully merged with media and technology, resulting in the emergence of media art. The convergence of art, media, and technology results in a vocabulary that incorporates electronic art, digital art, and visual art, especially in the context of art produced utilising digital materials. Due to the swift progress of digital technology, artwork created using digital media is notable because artists are no longer limited to making flat visual images, but can also generate animated or, in technical terms, three-dimensional visual images (Gong, 2021).

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The transition from flat visual depictions to animated and three-dimensional compositions is mostly attributable to improvements in digital technology and software tools, which have greatly enhanced the creative potential for artists. The principal causes underpinning this phenomenon are as follows: The transition from flat visual depictions to animated and three-dimensional compositions is mostly attributed to improvements in digital technology and software tools, which have greatly enhanced the creative potential of artists. The following are the principal reasons underpinning this phenomenon: Artists may readily experiment with animation and 3D modelling using software such as Adobe After Effects, Blender, Maya, and Procreate. Digital platforms like social media (e.g., Instagram, TikTok) and NFTs promote dynamic, animated, and interactive material, matching artistic expression with current media trends. Artistic mediums have expanded to embrace virtual and augmented reality, stretching the bounds of visual art into immersive experiences. To summarise, the shift from flat visuals to animated and 3D works is a result of technology improvements, changing media environments, accessibility, and shifting audience interaction patterns. These innovations enable artists to convey more complicated ideas, engage audiences in new ways, and remain relevant in a quickly changing digital environment. These tools have user-friendly interfaces, allowing even traditional artists to experiment with new media formats other than static images.

In the context of digital media, the term 'media art' has broadened to encompass the field of new media art. The advancement of science is directly correlated with cultural advancement, which therefore integrates art into everyday existence. Within the context of culture, it is evident that artwork exists and evolves under the influence of politics. Lyotard (2011) defines art as having a profound ability to manipulate signs and manifest in various forms. Artists utilise visual symbolism in order to depict the actuality of the world and communicate political, social, and economic analysis or fiction. The ability of artwork to generate meaning is not exclusively dependent on its interaction with the inherent object of the artwork. External text can also suggest the objectives of the artwork or provide a context for presenting an image. Artwork can serve as a conceptual framework for comprehending the dynamics of power, individuality, and systemic domination. The comprehension of meaning derived from visual information is closely linked to the visual object itself. However, it is reasonable to examine the broader analysis of meaning within a society or culture where the items are created and exhibited. The process of uncovering meaning is a continuous and collaborative endeavour (Coccia, 2020).

Multi-interpretation of street art and murals as social expressions become criminal acts. The decision to display art on walls, outdoors, or in enormous formats is a public art option, meaning that its intended audience is everyone. Due to the particular artists chosen, these kinds of modern mural paintings are associated with 'Public Art', frequently conveying political, moral, and social concerns in a public setting (Macchia, 2020, 2022). Only seen in metropolitan environments, street art murals are a form of visual expression that has drawn more attention recently as endangered cultural assets. Graffiti movements emerged in the 1960s in the suburbs of Chicago, New York, and Philadelphia, and remain a present creative expression of metropolitan society (Nasa, 2021). In the subject of conservation, one of the most talked-about and unresolved issues is street art and how to preserve it. It is a sensitive matter to address the lack of a shareable conservation protocol regarding cleaning and protection, because the materials used to create contemporary murals and urban artworks ruined by graphic vandalism have comparable chemical compositions, cleaning them can be quite difficult (Bertasa, 2020). The most appropriate term for street art is now urban art because it evolved from being a form of social protest and expression on city and railroad walls to being a vibrant tool for urban renewal. Urban art has long played a significant part in the social life and aesthetics of contemporary cities as a shared form of street art among artists, residents, and municipalities (Cimino, 2022).

Arandelovic (2020) describes the chapter on Public Art in Belgrade describes three ongoing initiatives in addition to showcasing the city's notable sculptures. In Belgrade, street art and murals are also longstanding traditions that have garnered more attention in the wake of Savamala's emergence as a creative hub. Street Visuals, and social media as a medium of digital communication in expressing media art and forms of identity (Anghel, 2018; Antunovic, 2022). The term 'hegemony' describes the supremacy of one group or ideology over another. It frequently relates to the popular or mainstream cultural narratives in art, which set the standards

for subjects, aesthetic standards, and production methods (KhosraviNik, 2022; Multani, 2024; Sarkhoh, 2020).

Subverting and contesting these prevailing narratives is the essence of counter-hegemony. This could entail producing and marketing art that challenges or contradicts popular political and cultural narratives in the context of Indonesian media art. The Indonesian artist group is a post-structuralist group. Post-structuralism is a theoretical paradigm that developed in opposition to structuralism which emphasises the flexibility and diversity of meanings found in texts, symbols, and cultural artefacts. Instead of supporting the notion of rigid structures, it emphasises the mutability of meaning and the influence of power on the construction of cultural narratives (Berleant-Schille, 1993; Mulcahy, 2008).

The Indonesian post-structuralist artworks that emerged on Instagram street art feed, that use digital media, are a manifestation of Freudo-Marxist ideology. European modern philosophy has a lengthy historical background. Discussing Western philosophy in the context of early Dutch religious philosophical influences in Indonesia is considered heretical. This enabled the Dutch empire to establish colonial rule over Indonesia for a period of 300 years. This idea entails distributing and showcasing artwork that is typically found in public areas or street art venues via digital media. Digital media art on the street uses technology to expand its audience beyond physical boundaries. The artworks that are represented on @visual.jalanan's Instagram accounts are showcasing most likely post-structuralist traits like intertextuality, hybridity, and fluid identities. These components challenge predetermined interpretations and compel viewers to consider alternative viewpoints and conventions (Mulcahy, 2008; Rasmussen, 2013). The resistance movement of post-structuralist mural artists expressed resistance to the government or ruler. Resistance movement as a form of silent protest. This particular online art community features a variety of digital artists' works displayed on digital galleries and social media sites like Instagram. It stands for a movement that challenges established art world gatekeepers and democratises art by opening it up to a worldwide audience.

Visual identities in Indonesian artworks frequently depict identity disintegration and multiplication. These works reject a single narrative in favour of numerous and multifaceted identities. Experimenting with the visual- artists try out different styles and methods to learn more about their cultural identity. This shows that visual identity can change and adapt over time. Indonesia's contemporary art has been shaped by a range of social and political influences, such as the nation's fight for independence, the growth of multiculturalism, and the complexities brought about by globalisation (Puadi, 2024). According to Adami & Jewitt (2016), The proliferation of digital visual artworks on social media is a fast-expanding phenomenon that mirrors several facets of personal, cultural, and societal identity. The visual identity conveyed by digital visual artworks on social media encompasses its distinctive features, influence, and significance inside social and cultural frameworks.

Visual identity refers to visualising an individual or group's identity. Within digital visual arts on social media, visual identity encompasses a range of components, including artistic styles, themes, symbols, and techniques artists employ to convey their identity and beliefs (Knochel, 2013). Sirois (2021) claims that artists use social media platforms to convey both their personal and community identities. Artwork frequently mirrors the artist's personal experiences, cultural heritage, ideals, and aspirations. On social media, digital artworks often depict the interplay between local and global cultures. Artist's synthesise elements from several cultures, creating artworks embodying intricate and multifaceted identities.

Visual identities in digital art often exhibit a fluid and dynamic nature, mirroring the ongoing shifts in individual and social identities. Artists can utilise social media platforms to explore various styles and techniques, showcasing the progression of their artistic personalities (Pearce et al., 2020). Social media facilitates the establishment of online communities where artists may engage, cooperate, and endorse one another. Adami & Jewitt (2016), Social media fosters a sense of unity and establishes connections that enhance the shared sense of belonging.

@visual.jalanan's digital media street artwork, this concept involves using digital platforms to display and distribute artwork that is usually found in public spaces or street art venues. By using digital media for street art, technology allows the artwork to reach larger audiences beyond physical limitations. The artworks that are represented on @visual.jalanan's Instagram account are showcasing most likely post-structuralist traits like intertextuality, hybridity, and fluid identities. This specific digital art community operates on social media

platforms (Instagram) and digital galleries, showcasing diverse artworks from digital artists. It represents a movement towards democratising art by making it accessible to a global audience and challenging traditional gatekeepers in the art world. This digital art community operates exclusively on social media platforms, such as Instagram, and digital galleries. It showcases a diverse range of artwork created by talented digital artists. The community's mission is to democratise art by making it accessible to a global audience and challenging the traditional gatekeepers of the art world. The artworks showcased by @visual.street are likely to exhibit post-structuralist characteristics, including hybridity, intertextuality, and fluid identities. These elements challenge fixed interpretations and foster critical thinking, prompting viewers to question established norms and ideologies.

As represented by @visual.jalanan, the digital artist community can be viewed as counter-hegemonic because it offers a forum for a variety of viewpoints and non-traditional artistic forms. This group challenges the prevailing narratives in Indonesian media art by using digital media to bypass traditional art organisations and reach a wider audience. Academic research on post-structuralism and digital art frequently concentrates on the ways that digital platforms enable new kinds of artistic expression and community development. Research may examine how these platforms facilitate opposition to established power dynamics within the art industry. The advent of social media has facilitated equal access to art for all. Individuals with an internet connection can freely observe, distribute, and exhibit their artistic creations, circumventing the limitations imposed by conventional art establishments (Garrido Castellano & Raposo, 2023; Hogan, 2010).

Post-structuralist visual identity in the context of digital art refers to the varied, dispersed, and frequently decentralised character of visual representation. The experimentation with new media, techniques, and styles that characterise digital artists typically reflects a post-structuralist approach that questions established creative standards. Investigating Indonesian media art may shed light on the particular political and cultural dynamics that digital artists are addressing. This could involve examining how local concerns such as globalisation, censorship, and cultural identity are addressed through digital media.

Utilising social media platforms, visual art can serve as a potent means of expressing cultural identity within the framework of conflict. Artists utilise a combination of traditional and contemporary cultural aspects to produce artworks that embody a post-structuralist visual identity and serve as a form of counter-hegemony (Altef, 2023). This pertains to the visual representation of identity in artistic creations, wherein artists employ art as a means to convey, establish, and question their identities within intricate social and political contexts (Hayik, 2012; Stocchetti, 2017a).

This study's uniqueness and urgency stem from its focus on the convergence of digital visual art, post-structuralist identity, and counter-hegemonic practices in contemporary Indonesian media art. This study describes how post-structuralist characteristics (hybridity, intertextuality, and identity fragmentation) appear in street art displayed on digital media, specifically on Instagram. Unlike previous studies on street art, which focus on physical artworks, this study demonstrates how digital space provides new opportunities for artistic experimentation and subversion of existing standards.

Research ought to investigate how Indonesian media art scenes, such as @visual.jalanan's, represent post-structuralist visuals and function as counter-hegemonic entities. This entails looking at how these groups use digital platforms to support varied and fluid artistic expressions, question conventional narratives, and democratise the arts. Examining pertinent works on Indonesian media art, post-structuralism, and digital art will give your analysis a strong theoretical and contextual basis (Cham, 2007; Dillet, 2017; Stocchetti, 2017b).

This study seeks to examine how the @visual.jalanan Instagram feed embodies post-structuralist visual identities and counter-hegemonic practices, concentrating on themes of hybridity, fragmentation, and opposition to prevailing cultural and political narratives. This research uses qualitative content analysis to investigate how digital platforms enable artistic expression and social critique, hence advancing modern media art in Indonesia. This study delineates the approach utilised to analyse digital artworks carefully and reveal the tales contained within them.

METHODOLOGY

The content analysis used in this research followed a structured coding framework with categories including hybridity, identity fragmentation, and counter-narrative themes. Each post from @visual.jalanan between January to May 2024 was coded to identify recurring visual and textual motifs. Criteria for selection included relevance to political or social discourse and public engagement, measured through likes and comments. The systematic review ensured data triangulation by cross-referencing with literature on Indonesian media art and artist interviews (Linares-Espinós et al., 2018; Takey & Carvalho, 2016).

This study used a qualitative content analysis with a systematic review of Instagram feed content of @visual.jalanan and analysed artworks on the artist's Instagram feed to identify themes and characteristics that align with the visual identity and counter-hegemony of post-structuralism. Conduct a content analysis of the posts made by @visual.jalanan within a specified timeframe from January to May 2024 and data materials for 127 post feeds as a discourse of social society in digital media. Construct a coding framework that incorporates post-structuralist and counter-hegemonic ideologies, encompassing concepts like hybridity, fragmentation, and resistance against dominant narratives. Then, thoroughly examine and categorise the chosen artworks utilising the established framework systematically. @visual.jalanan media uploads amounted to 8,290, with follower counts amounting to 119,935, and accounts followed 463, with engagement rate 0.41%, avg. likes 492.06, avg. comments 1.94 (source: SocialBlade, 2024). The sampling procedure included a purposive sample technique to guarantee that the chosen posts aligned with the research goals. Posts were selected based on their correspondence with key themes, including hybridity, identity fragmentation, and counter-hegemonic narratives, as determined in the preliminary research, rather than through a purely random method.

The period from January to May 2024 was chosen because of the increased political engagement and public dialogue, creating an optimal environment for examining visual identity and resistance via digital art. This timeframe coincided with national political campaigns, rendering it particularly pertinent to the themes of governance and political critique examined in this study.

A systematic sampling method was utilised to reduce the dataset from over 8,000 postings on @visual.jalanan account. Each post associated with significant political or social issues within the specified timeframe was examined, resulting in the selection of 127 posts according to the following criteria- 1. Relevance to Political or Cultural Discourse- posts were required to include visual or textual components pertaining to identity, governance, or societal critique. 2. Engagement Metrics- posts exhibiting substantial audience interaction (likes and comments) were prioritised to assure the representativeness of public participation, and 3. Diversity of Visual Styles- the samples encompassed a variety of visual forms (e.g., murals, graffiti, digital posters) to illustrate the range of artistic expression. The integration of purposive and systematic sampling guaranteed that the chosen jobs were both representative and significant for the study aims.

This study used content analysis to discern themes and attributes of artworks posted on the @visual.jalanan platform. Every artwork, regardless of its form (image, video, or text), is considered the primary unit for analysis. The research was conducted through several stages. Initially, a sample of artworks was chosen either randomly or based on a specific time. Subsequently, a code system was devised, incorporating principles from poststructuralist and counter-hegemonic theories. Lastly, each artwork was systematically coded following the established scheme. This is an organised and systematic approach to gathering, evaluating, and examining the material posted on Instagram. This approach was used to understand patterns, themes, and trends in Instagram content that can be employed for various research objectives, such as investigating visual identity (Berger, 2022; McCrory, 2020).

The research procedure in this study comprises three phases (see table 1). The initial phase involves preparation, which includes conducting an extensive literature review on digital art, poststructuralism, counter-hegemony, and Indonesian media art to inform the research framework. The second phase entails data collection through content analysis: the selection and analysis of artwork samples from @visual.jalanan.

A systematic content analysis method was used to gather the data. All of @visual.jalanan's Instagram posts from January to May 2024 were looked at to see if they fit with

the goals of the study. Based on factors for purposeful sampling, 127 posts were chosen from these.

Table 1. Table of Research Procedures Data Collection Content Analysis

Step	Procedure	Unit of Analysis
Sample Selection	Select a representative sample of artworks from @visual.jalanan over a specific period (January to May 2024)	Digital artwork shared on @visual.jalanan can be utilised for the purpose of visual and thematic content analysis.
Coding Scheme	Create a coding scheme based on post-structuralist and counter-hegemonic themes (for example, hybridity, fragmentation, opposition to dominant narratives).	Social media posts provide valuable insights through the analysis of many elements such as text, photographs, videos, and comments, allowing us to understand interactions and narratives. User Interactions: Other methods of analysis to ascertain audience response may encompass likes, comments, and user involvement on @visual.jalanan's social media channels.
Data Extraction	Thoroughly examine and categorise the chosen artworks using the established system.	-

Source: Researcher Data (2024)

Each post was saved and put into a category based on its visual material (like graffiti, murals, or posters), its textual captions, and the number of likes and comments it got. These categories made sure that the analysis was complete by combining social and visual aspects. All the posts were saved digitally and tagged with information like the date they were made and how many people engaged with them. This made research easier. This process involves coding the artwork according to the developed scheme and identifying the main themes. Iteratively building on a foundation of post-structuralism and counter-hegemony theory, the coding system evolved from a first collection of topics. In order to make sure the codes were clear and consistent; the research team went through several rounds of testing and discussion.

The third phase involves data analysis through interpretation: interpreting the findings within the framework of post-structuralism and counter-hegemony theory, while also considering the Indonesian cultural context. Finally, the findings are organised into a coherent structure, highlighting how @visual.jalanan represents post-structuralist visual identity and acts as counter-hegemony.

The initial stage of the data analysis process involves the identification, analysis, and reporting of patterns (themes) in qualitative data. The procedure commences with data familiarisation by means of reading and documenting initial ideas, subsequently followed by a methodical coding of data to identify pertinent segments. These codes are subsequently organised into broader, interconnected themes. After identifying the themes, the next step involved reviewing and naming them to ensure they were relevant and coherent. This was done before reporting the results, which included supporting evidence in the form of data citations.

Berger (2022) argues that artists may now more easily reach their audiences directly through digital platforms like Instagram, which removes the need for conventional gatekeepers. In line with this, Adami & Jewitt (2016) found that social media can be a tool for cultural identity construction in addition to a creative outlet. The posts from @visual.jalanan demonstrate how visual art and socio-political criticism come together, lending credence to the premise that online communities encourage counter-hegemonic narratives and public conversation (Garrido Castellano & Raposo, 2023).

Moreover, as emphasised by McCrory (2020), engagement metrics like likes and comments offer essential insights into audience interactions with visual content, illustrating that art on social media can be both influential and participatory. Denzin (2012) supports this viewpoint, asserting that triangulation, which employs various data sources, enhances the credibility of social research. These examples demonstrate how Instagram serves as a venue for identity formation and resistance, providing a platform for marginalised voices to contest prevailing narratives and engage in wider societal discourse (Rasmussen, 2013).

Interpretation is the act of deriving significance from analysed facts. The process entails establishing connections between the discoveries and pre existing theories and literature, while also formulating comprehensive and pertinent conclusions. This analysis elucidates the results within a wider framework, offers understanding into the practical or theoretical consequences, and proposes suggestions for further study or practical implementations. By employing the techniques of thematic analysis, triangulation, and interpretation, the research may offer a more thorough, reliable, and all-encompassing examination of Instagram feed content within the realm of digital visual arts and visual identity.

This research's data analysis consists of three steps: thematic analysis, triangulation, and interpretation. According to Braun & Clarke (2006), the initial stage of the data analysis process involves identifying, analysing, and reporting patterns (themes) in qualitative data. The procedure (see Figure 1 below) commences with data familiarisation through reading and documenting initial ideas, followed by methodical data coding to identify pertinent segments. These codes are subsequently organised into broader, interconnected themes. After identifying the themes, the next step involved reviewing and naming them to ensure they were relevant and coherent. Before reporting the results, this code included supporting evidence in the form of data citations.

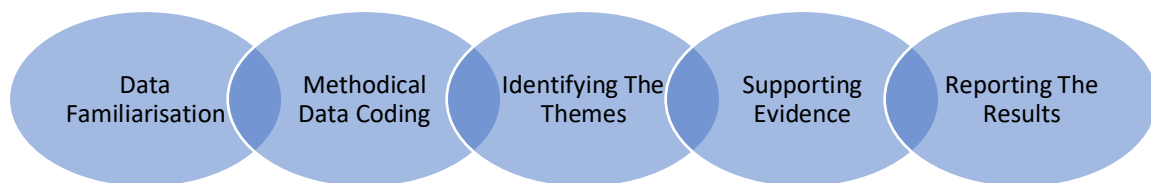


Figure 1. Flowchart of steps and procedures of research methods
Source: Braun & Clarke (2006)

Triangulation enhances the veracity and dependability of research findings by using diverse data sources, methodologies, or theories. This methodology guarantees that conclusions are not exclusively dependent on a single data source or strategy. Triangulation is accomplished in various ways, including data triangulation, which uses multiple data sources such as interviews, observation, and documentation; methodological triangulation, which combines qualitative and quantitative data collection methods; theoretical triangulation, which employs multiple theories or perspectives; and investigator triangulation, which involves multiple researchers to reduce subjective bias (Denzin, 2012).

Interpretation is the act of deriving significance from analysed facts. The process entails establishing connections between discoveries, pre-existing theories, and literature while formulating comprehensive and pertinent conclusions. According to Silverman (2024), this analysis elucidates the results in a broader framework, offers an understanding of the practical or theoretical consequences, and proposes suggestions for further study or practical implementations.

RESULTS AND DISCUSSION

For instance, one post on 12 January 2024, featured a mural of President Jokowi alongside a satirical poster criticising the ubiquity of political banners, representing silent protest through humour. Another post, dated 27 February 2024, addressed social paradoxes with the caption 'In Calm We Take Care of War,' reflecting the contradictions within efforts to maintain peace. These examples illustrate how @visual.jalanan's digital art challenges dominant narratives while fostering personal and collective identities. For example, a post on 25 January 2024, displays a mural conveying the message 'It's Useless to Be Smart if There Are No Connections,' criticising nepotism in Indonesia. Another post on 8

February 2024, depicts a parody of a political campaign poster, using humour to challenge societal norms. These cases illustrate how @visual.jalanan engages in counter-hegemonic discourse and identity development through visual satire.

This study discovered numerous fundamental features that define the visual identity of digital artists on Instagram, including the usage of cultural icons, a consistent colour palette, and a distinct artistic style. According to the thematic analysis results, artists frequently use visual aspects to construct and transmit their cultural and personal identities to audiences. The triangulation procedure, which included literature analysis and artist interviews, supported these conclusions and demonstrated the coherence of the data gathered from different sources. The results show that Instagram functions as a counter-hegemony medium to prevailing narratives in Indonesian media art and as a significant platform for expression and the development of visual identities. Additional analysis reveals that digital visual art on Instagram is vital in enhancing cultural and personal identities and significantly contributes to the conversation around contemporary media art.

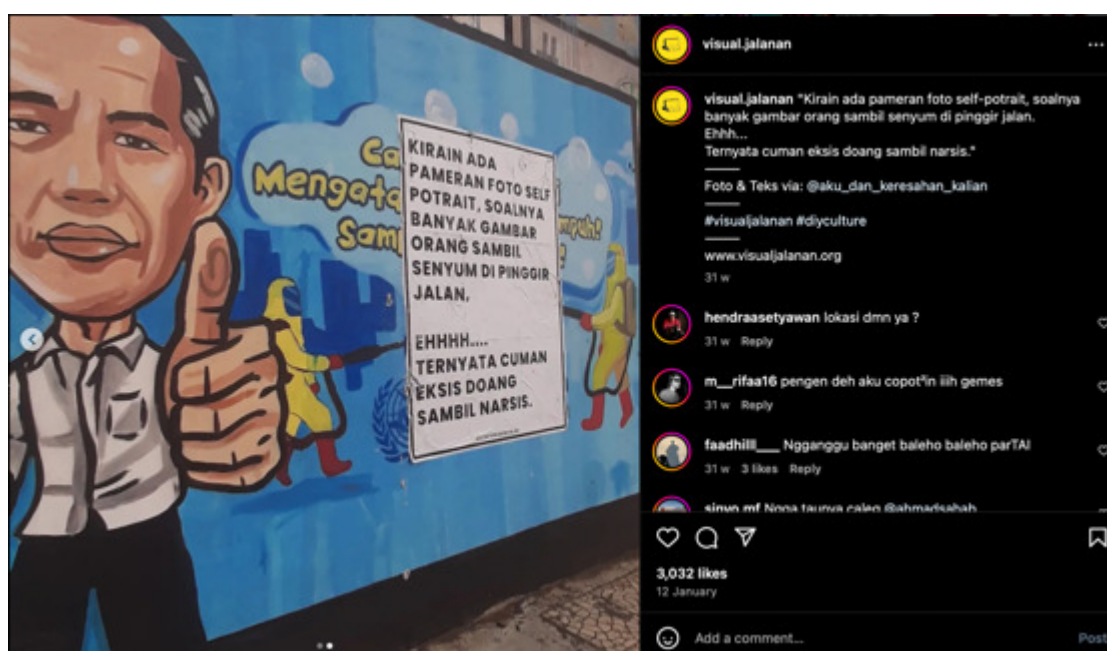


Figure 2. Two Photos Post Feed @visual.jalanan (posted date: 12 January 2024)
Source: Researcher Data (2024)

Figure 2 is a screenshot of the @visual.jalanan feed posted on 12 January 2024. The picture shows a visual mural in one of the places in Indonesia depicting the president of Indonesia, Ir. Jokowi, who has successfully overcome the Covid-19 problem in Indonesia. But what is interesting here is the sticker paper poster made of HVS paper with the words "KIRAIN ADA PAMERAN FOTO SELF PORTRAIT, SOALNYA BANYAK GAMBAR TERSENYUM DI PINGGIR JALAN. EHHHH...TERNYATA EKSIS DOANG SAMBIL NARSIS" with English translation "I Think There Is A Self Portrait Photo Exhibition, Because There Are Many Smiling Pictures On The Side Of The Road. Ehhhhh... It Turns Out That He Exists While Taking A Napie". This is like a form of silent protest in the form of a satire against the many banners and billboards on the roadsides in Indonesia related to political campaigns.

Figure 3, the post below, is a mural and graffiti writing on a wall in one of the cities in Indonesia. The mural in the form of a yellow cone with two sad eyes conveys the message 'PERCUMA PINTER KALO GAK ADA ORANG DALEM' with English translation 'It's Useless to be Smart if There Are No People in Inside', or it can be called nepotism. There are two messages that can be interpreted in this visual mural and graffiti, particularly a form of criticism of the condition of education in Indonesia and criticism of the political condition of Indonesia which is filled with people who are considered less intelligent. So, the sentence is useless if there is no hint of sarcasm that states intelligence efforts are not supported by the government or

institutions. Only people who are entrusted or have connections with people in the government or institutions can succeed.

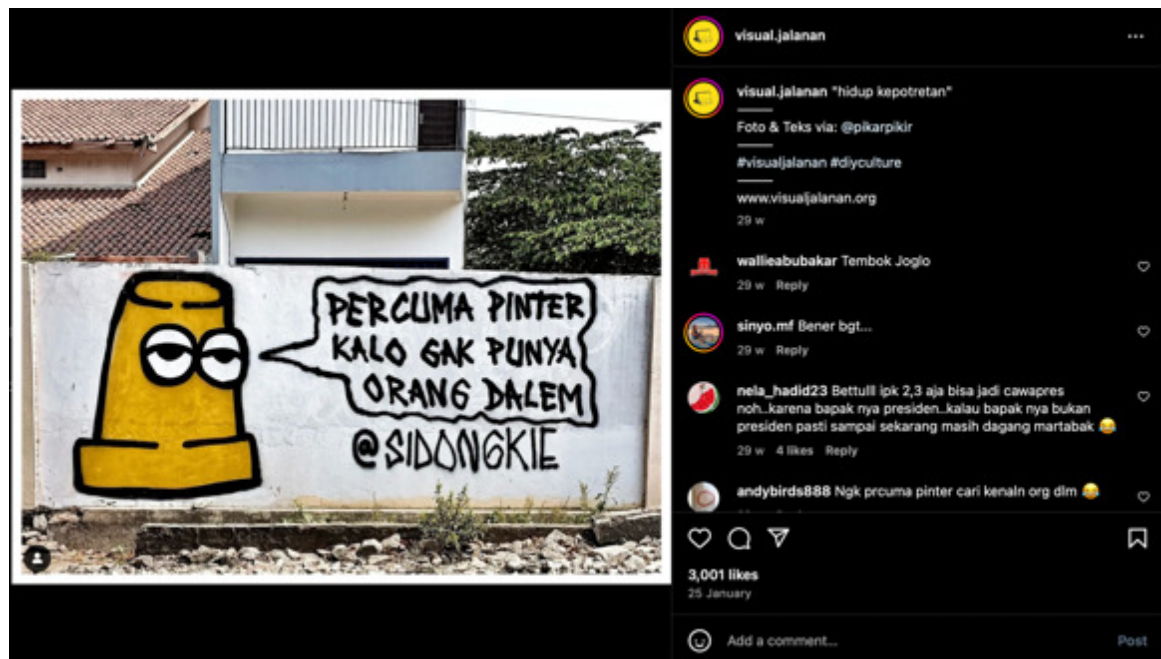


Figure 3. Post Feed @visual.jalanen (posted date: 25 January 2024)
Source: Researcher Data (2024)



Figure 4. Post Feed @visual.jalanen (posted date: 8 February 2024)
Source: Researcher Data (2024)

Figure 4 above, there is still a visual protest in the form of a political campaign poster for Konoha's presidential candidate for 2024-2027. This time the visual poster with Naruto's picture with the name Uzumaki Naruto is titled 'SN Education', and the number chosen to be voted on is 69. The political jargon is "Just vote for me! Honest, Clean, Germ-Free.

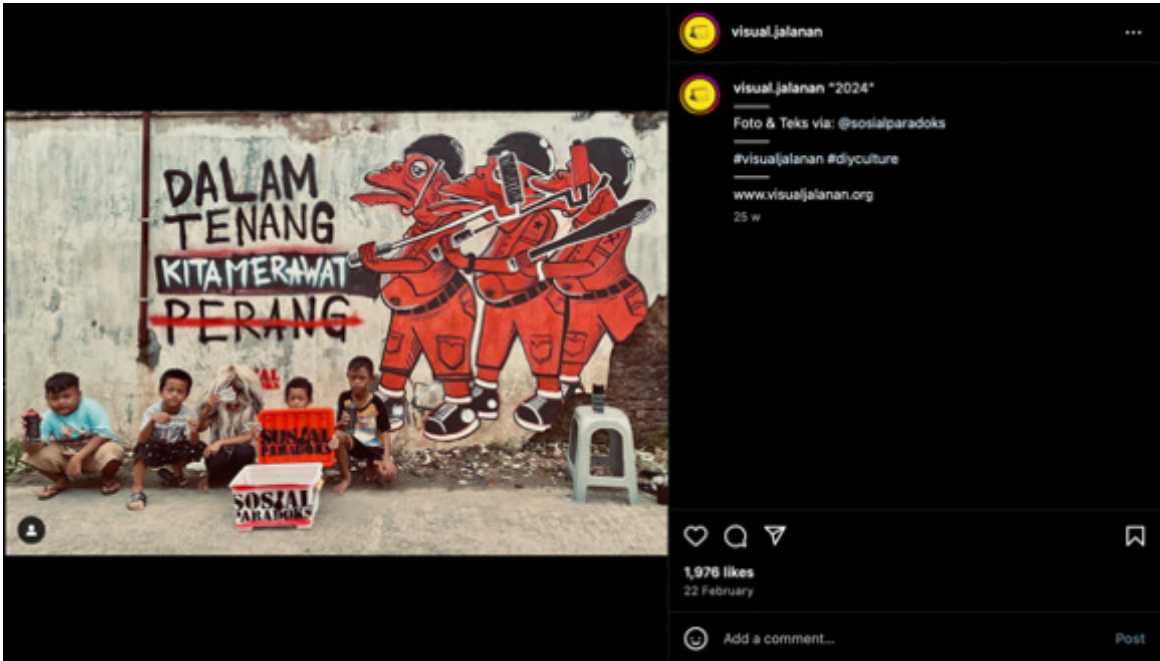


Figure 5. Post Feed @visual.jalanan (posted date: 27 February 2024)
Source: Researcher Data (2024)

Figure 5, The concept of ‘social paradox’ in the context of a work or narrative titled ‘In Calm We Take Care of War’. It is shown on the content of the @visual.jalanan feed on February 27, 2024. While this title may seem poetic and a little ambiguous, there are several ways to interpret it, especially in relation to social paradoxes. Social Paradox refers to a situation in which seemingly contradictory or opposing actions or circumstances simultaneously exist in society. In the context of ‘Calm We Take Care of War,’ this title can contain a symbolic meaning that describes how a society or individual tries to maintain calm or peace while simultaneously maintaining or perpetuating the conflict (war). The word ‘crossed out’ indicates a rejection or critical reflection of the idea of war itself, as if there is an awareness of the contradictions that occur in it.

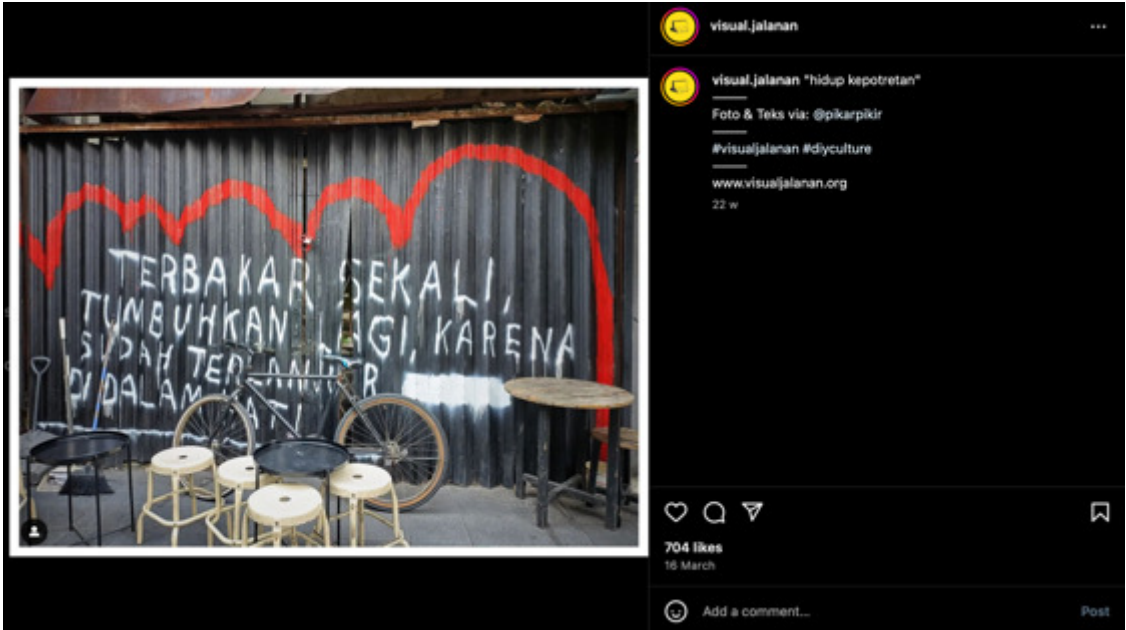


Figure 6. Post Feed @visual.jalanan (posted date: 16 March 2024)
Source: Researcher Data (2024)

In this sense, the social paradox in question may reflect the tension between the desire to live in peace (tranquillity) and the fact that in an effort to achieve or maintain that peace,

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contradictory actions such as war or conflict may be unconsciously maintained or justified. It reflects the ethical and moral dilemmas in how we as individuals or societies deal with conflict—both internal and external attempts to treat (or eliminate) war can be something of irony and complexity. This paradox invites us to reflect on human nature, the tension between peace and conflict, and how the actions we take to maintain calm can be the cause of unrest itself.

In the feed shown in Figure 6, a rough graffiti is depicted with the text 'Burn once, grow again, because it is already in the heart'. This is an expression of protest that pertains to forest fires in Indonesia which are rampant due to extreme hot weather or indeed forests are deliberately burned by a number of individuals.

In figure 7, it shows a graffiti visual with a red background colour and white text in capital letters. With the words 'the result of corruption is not sustenance' and at the end of the article there is an X symbol which means it is forbidden. The condition of corruption in Indonesia, which is still happening everywhere, is a special concern for graffiti artists in Indonesia.

In this feed (Figure 8), it describes the protests of the war that took place in Palestine. This is quite interesting to analyse as in one of his comments, it shows a dialectic about this condition. The comment that wrote "Too many protests are the same as the oppression of the Zionists, while in their own country many are still Zionists oppressing Christians", one of the minority religions in Indonesia. This means that here a digital discourse appears on the digital media of the Instagram account @visual.jalanan.

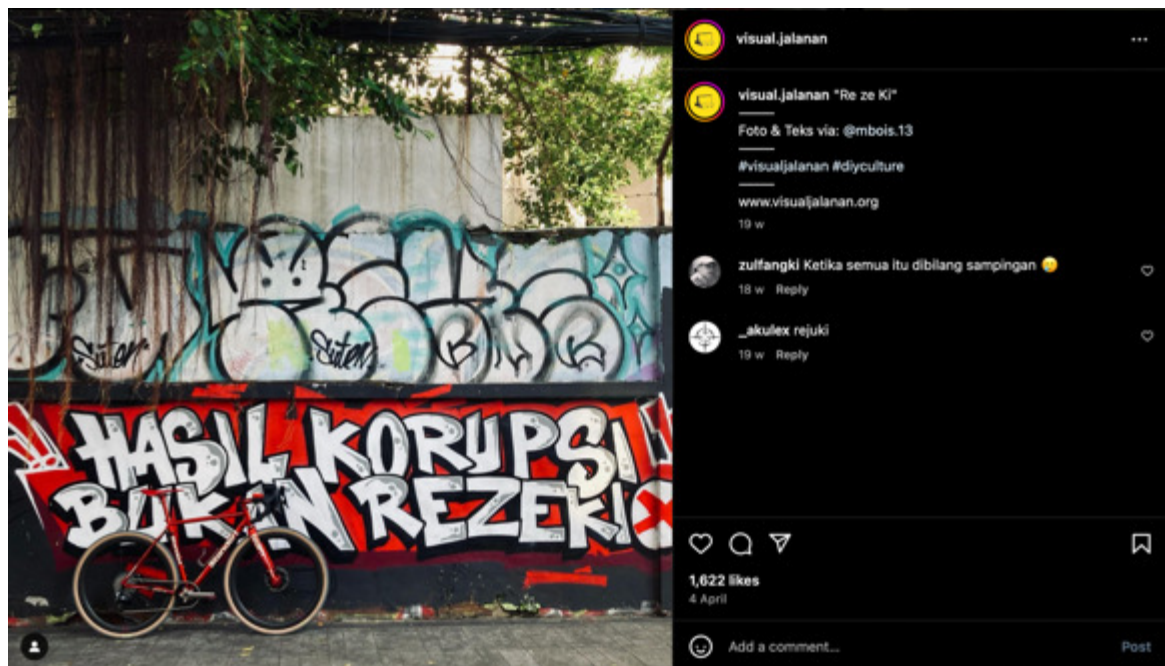


Figure 7. Post Feed @visual.jalanan (posted date: 4 April 2024)
Source: Researcher Data (2024)

There is often a huge difference in conceptual and aesthetic approaches between the work of structuralist and post-structuralist artists in the world of visual arts. Structuralist artists typically concentrate on the formal elements and rules that underlie visual structures, such as shapes, colours, and compositions, which are considered the basis of the meaning of art itself. In contrast, post-structuralist artists challenge these concepts by emphasising more contextual and subjective processes, deconstructions, and interpretations (Baca, 2023).

This discrepancy became even more apparent when we examined the Instagram feed of @visual.jalanan, a platform that collects visual works from various digital artists. In this digital world, there is a dynamic between orderly structure and aesthetic liberation that collides with each other but is also intertwined, as shown by a thorough examination of published content. This is where the important question arises: how can we correct these differences and establish a more harmonious communication between two seemingly opposing approaches?



Figure 8. Post Feed @visual.jalanan (posted date: 10 May 2024)
Source: Researcher Data (2024)

It is crucial to answer this question because it will help us better understand how visual arts are evolving in a digital context and will also enable cross-border cooperation that can enrich the art world as a whole. Doel (1999) describes how structuralist and post-structuralist elements work together to create a new narrative that respects and pushes artistic boundaries in a more creative direction. The idea behind structuralism is that cultural goods, like art, language, and literature, get their meaning from the structures or systems of relationships that support them. These structures are made up of rules, symbols, and norms that control how meaning is made and understood. Structure-based thinkers, like Ferdinand de Saussure and Claude Lévi-Strauss, say that meaning is made up of two opposites that interact with each other, like good and evil or nature and society. Meaning is also contained in a system of signs.

Regarding visual art, structuralist approaches are based on the formal aspects that follow certain rules, like shape, colour, and composition. People think that meaning is stable and built into the structure of the art, which means that they think they can understand art by figuring out these formal features. Structuralism likes things to be clear and in order, and it believes that art should reflect a set of general truths or rules. Post-structuralism originated as a critique and evolution of structuralism, claiming that meaning is not fixed within formal frameworks but rather fluid, fragmented, and context-dependent. Jacques Derrida and Michel Foucault argue that power dynamics and cultural settings shape how meanings are formed and perceived. Post-structuralism rejects the notion that art or language has a single, unchanging meaning, arguing instead that alternative interpretations are possible and that meaning fluctuates depending on the observer's perspective and cultural background.

A critical reaction to the structuralism approach that previously dominated art and culture theory was the post-structuralist resistance movement in visual works. The structuralist approach emphasises that the meaning of a work of art can be understood through its formal structure, such as shape, colour, and composition, which is considered an established and orderly system of signs. However, this perspective is considered too rigid by artists and post-structuralist theorists, who ignore the contextual, dynamic, and subjective aspects of meaning.

This research utilises post-structuralism to examine how the photos from @visual.jalanan embody hybridity, identity fragmentation, and opposition to prevailing narratives. The study can be enhanced by juxtaposing the structuralist and post-structuralist viewpoints on these artworks: hybridity and Fragmentation. The structuralist approach emphasises the formal characteristics

of these images, including conventional symbols and procedures, seeing them as embodiments of a stable cultural identity. Post-Structuralist Approach: Conversely, post-structuralism perceives these pictures as dynamic representations of identity, wherein traditional and contemporary aspects coexist, hence contesting the concept of a fixed or singular identity. A painting that combines traditional patterns with modern imagery exemplifies hybrid identities influenced by both local and global factors.

Opposition and Counter-Dominance: The structuralist perspective posits that street art adheres to artistic traditions, embodying the identity and values of the community within the context of public art. The post-structuralist perspective interprets these artworks as acts of defiance that undermine dominant political and cultural narratives. Graffiti that critiques corruption not only conveys public discontent but also actively undermines prevailing ideas by presenting alternative narratives in public settings.

Enhancing Post-Structuralist Visual Representation Instagram offers artists a digital platform that avoids traditional gatekeepers, allowing them to engage in counter-hegemonic practices by opposing prevailing cultural narratives and political ideas. The analysed posts by @visual.jalanan demonstrate how this counter-hegemonic function is conveyed through visual satire, social criticism, and audience interaction—all essential components of post-structuralist visual identity.

For example, one post dated January 25, 2024, shows a mural with the text 'It's Useless to Be Smart if There Are No Connections,' directly critiquing nepotism in education and politics. This visual protest highlights the corruption embedded within societal structures, aligning with post-structuralist ideas by questioning the stability and integrity of institutional power.

Another post, dated February 8, 2024, humorously depicts Naruto as a presidential candidate, blending global pop culture with local political satire. This piece exemplifies hybridity, a key post-structuralist concept, and challenges the rigidity of political messaging by undermining the seriousness of election campaigns. Moreover, audience interaction plays a significant role in shaping the narrative. A post from May 10, 2024, addressing the Israeli-Palestinian conflict sparked heated debate in the comment section. This dynamic interaction exemplifies the fluid and co-constructed nature of meaning, reinforcing post-structuralist theory and demonstrating how Instagram functions as a space for collective resistance.

By analysing these posts, this study reveals that meaning on digital platforms is never fixed but always evolving through artistic expression and audience participation. Instagram not only serves as a medium for individual and cultural identity formation but also acts as a stage for resistance, challenging dominant narratives and expanding the boundaries of contemporary media art.

This advanced theoretical application guarantees the systematic integration of structuralism, post-structuralism, and counter-hegemony into the analysis, reinforcing the academic rigour of the research and illustrating the relevance of these frameworks to the selected images. Instagram offers artists a digital platform that avoids traditional gatekeepers, allowing them to engage in counter-hegemonic behaviours by opposing prevailing cultural narratives and political ideas. The analysed postings by @visual.jalanan demonstrate how this counter-hegemonic function is conveyed through visual satire, social criticism, and audience interaction, all of which are essential components of post-structuralist visual identity.

Post-structuralism theory opposes the idea that meaning cannot be objectively defined. This movement opposed structural concepts that emphasised stability and unity in visual works. Instead, they use an approach that emphasises diversity, ambiguity, and deconstruction. To challenge traditional perceptions of aesthetic meaning and value, post-structuralist artists often use methods such as collages, digital manipulation, and installations that combine various cultural, political, and personal elements in non-linear and random ways (Munster, 2011).

The site operates as a counter-hegemonic medium by allowing visual artists to defy political conventions, express fractured identities, and engage in collective resistance through satire and audience participation. These examples from the @visual.jalanan Instagram feed demonstrate how the platform works. Meaning is fluid, contested, and co-constructed, reflecting the concepts of post-structuralist theory in the dynamic interplay between artwork, captions, and audience responses. So, Instagram is more than just a place for artists to show their work; it's also a stage for resistance and social commentary in modern media art from Indonesia.

In addition, this movement encourages the audience to participate in the interpretation process actively. Visual works derived from the post-structuralist tradition usually aim to encourage conversation and critical thinking rather than conveying a clear or definite message. This shows the belief that meaning is not something that exists in the object of art itself; it is something created by artists and audiences in an ever-changing context.

Mural artists expressed resistance to the government or ruler. Resistance movement as a form of silent protest. Post-structuralism is a theoretical framework that originated as a response to structuralism. It highlights the dynamic and diverse nature of meanings found in texts, symbols, and cultural artefacts. Loseke (2007) explains that post-structuralism actively challenges the notion of rigid structures, instead directing attention toward the inherent instability of meaning and the influential role of power in shaping cultural narratives.

Within the domain of digital art, the notion of post-structuralist visual identity encompasses the varied, fragmented, and frequently decentralised aspect of visual representation. Digital artists frequently embark upon unexplored terrain, conducting experiments with novel media, techniques, and styles. Their artistic endeavours embody a post-structuralist approach, continuously challenging established artistic conventions. Post-structuralism is a theoretical paradigm that developed in opposition to structuralism that emphasises the flexibility and diversity of meanings found in texts, symbols, and cultural artefacts. Instead of supporting the notion of rigid structures, it emphasises the mutability of meaning and the influence of power on the construction of cultural narratives.

Subverting and Contesting These Prevailing Narratives is The Essence of Counter-Hegemony

The notion of counter-hegemony entails formulating narratives that contest prevailing cultural, political, or social beliefs. The examined artworks from @visual.jalanan utilise humour, critique, and audience involvement to undermine prevailing narratives. The following examples from the data demonstrate how the artworks exemplify hybridity, fragmentation, and resistance.

A critique of nepotism and meritocracy (Feed Posted Date: January 25, 2024). A painting depicts a yellow figure with sad eyes and the slogan, 'It's Pointless to be Smart if There Are No Connections'. This essay deconstructs the myth of meritocracy by showing nepotism in education and politics. Rather than encouraging hard effort and talent, the system prioritises personal relationships. The mural is an act of resistance, urging spectators to consider the justice of societal arrangements.

Political satire through popular culture (Feed Posted Date: February 8, 2024). A campaign poster parody shows Naruto as a presidential candidate with the slogan 'Just Vote for Me!' 'Honest, clean, and germ-free'. This piece employs hybridity, blending global pop culture with local political commentary. By portraying elections as a performance and spectacle, the piece mocks the superficiality of political campaigns, implying that words and appearances have supplanted content.

Addressing social paradoxes (Feed Posted Date: February 27, 2024). The painting 'In Calm We Take Care of War' investigates the paradox of peacekeeping operations that exacerbate conflict. This study challenges conventional concepts of peace by demonstrating how efforts to maintain order frequently involve bloodshed. It exhibits fragmentation by revealing the paradoxes inherent in cultural narratives about peace and conflict.

They are resisting Corruption (Feed Posted Date: April 4, 2024). A graffiti piece reads, 'The Result of Corruption Is Not Sustenance', with a 'X' symbol crossed out. This vivid visual protest exposes the normalisation of corruption and advises viewers to avoid complacency. The message challenges the conventional narrative that corruption is unavoidable or acceptable, rendering the artwork a counter-hegemonic statement.

Digital Discourse on Conflict (Feed Posted Date: May 10, 2024). A post about the Israeli-Palestinian conflict prompted a discussion among followers. A single comment reads: "Too many protests are the same as the oppression of the Zionists, while in our own country, minorities are also oppressed". This interaction exemplifies semantic fragmentation, as the audience utilises the artwork to raise concerns about hypocrisy and unaddressed societal issues in Indonesia. The exchange demonstrates how meaning develops through discussion, emphasising the poststructuralist idea that meaning is fluid and contested.

Hegemony in Art Media, hegemony refers to the dominance of one group or set of ideas over others. In the context of art, it is frequently employed to depict the prevailing or dominant cultural narratives that govern aesthetic values, themes, and methods of production. Counter-hegemony refers to the deliberate effort to challenge and subvert prevailing narratives. Within the context of Indonesian media art, this entails the creation and promotion of artwork that critically assesses or opposes mainstream cultural and political discourses. The digital artist community, represented by @visual.jalanan, can be considered counter-hegemonic due to its provision of a platform for diverse voices and unconventional artistic expressions. Through the use of digital media, this community circumvents traditional art institutions and establishes connections with a broader audience. As a result, it challenges the prevailing narratives in Indonesian media art.

Table 2. Table of Issues Manifest in The Artworks Analysed on @visual.jalanan

No	Issues	Analysing
1	Challenging the Illusion of Meritocracy	<ul style="list-style-type: none"> • Dominant Narrative: The posits that achievement in education and career is primarily contingent upon talent, diligence, and meritocracy. • Counter-Hegemonic Response: The painting, dated January 25, 2024, featuring a melancholic yellow figure beside the inscription "It's Useless to Be Smart if There Are No Connections," contests this notion. It reveals the concealed truth of nepotism in Indonesia, where opportunities are frequently determined by personal connections rather than competence or accomplishment. • Visual Articulation: The minimalist figure and sombre tone graphically express disillusionment. The employment of graffiti—a conventionally defiant medium—intensifies the feeling of dissatisfaction, rendering the painting a tacit protest against inequitable power structures.
2	Critiquing Political Propaganda and Populism	<ul style="list-style-type: none"> • Dominant Narrative: The posits that achievement in education and career is primarily contingent upon talent, diligence, and meritocracy. • Counter-Hegemonic Response: The spoof poster, published on February 8, 2024, depicts Naruto as a presidential candidate with the tagline 'Just Vote for Me!' 'Sincere, Sanitary, Microbe-Free'. This artwork critiques the performative aspect of political campaigns, implying that elections emphasise image more than content. • Visual Articulation: By amalgamating pop culture with political critique, the artwork constructs a hybrid narrative that subverts the gravity of conventional campaign messaging. It satirises the tendency of campaigns to emphasise slogans and people instead of confronting systemic issues.
3	Rejecting the Normalisation of Corruption	<ul style="list-style-type: none"> • Dominant Narrative: The posits that corruption is frequently regarded as an inescapable aspect of Indonesian culture and governance. • Counter-Hegemonic Response: The graffiti dated April 4, 2024, assertively declares 'The Result of Corruption is Not Sustenance', accompanied by a 'X' symbol. This work contests the passive acquiescence to corruption by refuting the notion that corrupt actions can yield any significant advantages or advancement. • Visual Articulation: The employment of bold, capital letters and the 'X' symbol underscores the imperative of denouncing corruption. The clarity of the statement minimises uncertainty, urging viewers to address the widespread issue.
4	Resisting Cultural Homogeneity and Tradition	<ul style="list-style-type: none"> • Dominant Narrative: in Indonesian society frequently prioritises adherence to established cultural standards, thereby dissuading experimentation and non-conformity. • Counter-Hegemonic Response: The painting dated February 27, 2024, entitled 'In Calm We Take Care of War', illustrates the dichotomy between conventional concepts of peace and the intricacies of actual battles. It indicates that uncritical conformity to cultural standards can sustain internal discord, despite society's professed commitment to peace. • Visual Articulation: The mural's fractured composition, featuring text that appears discordant with the artwork, illustrates the inherent challenges of sustaining peace amidst ongoing violence. This visual fragmentation embodies the post-structuralist notion that meaning is perpetually challenged and dynamic, rather than static.
5	Encouraging Digital Discourse on Social Issues	<ul style="list-style-type: none"> • Dominant Narrative: Discourse surrounding global issues frequently detaches from local realities, exhibiting less involvement from the general populace. • Counter-Hegemonic Response: The May 10, 2024, post regarding the Israeli-Palestinian issue incited discussions among followers. A critique highlighted the emphasis on international matters despite unsolved local disparities, asserting, 'Excessive protests mirror the oppression faced by Zionists, while minorities in our own nation also endure oppression'. • Visual Articulation: The discourse in the comments area illustrates audience engagement as a manifestation of counter-hegemony. The artwork transforms Instagram into a platform for underrepresented voices to articulate dissent and challenge both global and local power dynamics through open discourse.

Source: Researcher Data Analysis (2024)

Within the realm of Indonesian media art, counter-hegemonic practices contest several prevailing narratives, including the fallacy of meritocracy, political propaganda and populism, normalisation of corruption, and cultural uniformity and heritage. The following is an in-depth

examination of how these issues manifest in the artworks analysed on @visual.jalanan, emphasising visual expression and resistance.

With table 2 above, these examples show how the artworks examined in this study incorporate poststructuralist ideas like hybridity, fragmentation, and resistance while engaging in counter-hegemonic behaviours. By combining cultural allusions, addressing societal paradoxes, and inviting audience engagement, these works question dominant ideas and create space for alternative narratives. @visual.jalanan's artistic manifestations enable marginalised voices to criticise the status quo and suggest fresh perspectives for communal reflection.

In addition, resistance to institutional and cultural hegemony is often associated with this movement. Because they defy the standards set by dominant cultural and artistic institutions, post-structuralist artists often use their visual work as a tool to challenge the overpowered, uncover hidden powers, and give voice to marginalised groups. Therefore, the post-structuralist resistance movement in visual works is not just a matter of aesthetics; It is also a political and social act aimed at dismantling structures that are considered to limit expression and freedom of interpretation. These works allow for broader and more complex interpretations, allow the viewer to participate in the formation of meaning, and accept contradictions and uncertainties as inevitable elements.

Scholarly research on digital art and poststructuralism frequently focuses on how digital platforms enable new kinds of artistic expression and community formation. Studies might investigate how these platforms promote resistance to traditional power systems in the art sector. Research into Indonesian media art could shed light on the cultural and political forces that digital artists are responding to. This could involve an examination of how digital platforms are used to address local concerns like censorship, cultural identity, and globalisation.

CONCLUSION

In conclusion, the research study should primarily investigate how @visual.jalanan and other digital media art groups express post-structuralist visual identities and function as counter-hegemonic forces in the Indonesian media art environment. This requires examining how these groups utilise digital platforms to promote the democratisation of art, challenge traditional narratives, and foster a wide array of adaptable artistic expressions. To establish a solid theoretical and contextual basis for your study, conducting a comprehensive literature review on digital art, post-structuralism, and Indonesian media art is crucial. Academic studies on digital art and post-structuralism often explore how digital platforms enable unique and creative forms of artistic expression while also nurturing the development of artistic communities. Furthermore, these studies may focus on how these platforms promote opposition to traditional power structures that are widespread in the art world. Studying Indonesian media art could provide important understanding of the culture and politics that digital artists react to. This study entails examining the utilisation of digital platforms in addressing local concerns, including censorship, cultural identity, and globalisation.

Social media platforms like Instagram, Facebook, and Twitter offer artists a means to showcase their work to a worldwide audience, circumventing geographical limitations and municipal restrictions on expression. A multitude of artists in Indonesia utilise their artistic creations as a means to generate consciousness regarding the prevailing conditions in their nation and advocate for peace and justice. Visual art emerged as a means of promoting social and political causes. Artists can utilise social media platforms to establish online communities that provide mutual support and facilitate the exchange of experiences and inspiration.

This study shows that @visual.jalanan uses Instagram to counter-hegemonic discourse and express post-structuralist visual identities. The artist's use of digital technology to question established forms of creative and political power helps to create a more inclusive art space where under-represented groups can have their stories heard. The analysed artworks demonstrate the coexistence of political critique and fluid identities in digital art through themes of resistance, hybridity, and identity fragmentation. These findings add to the conversation around modern media art in Indonesia by showing that Instagram is more than just a place for people to express themselves creatively; it is also a platform for cultural expression and social and political protest. This study highlights the transformative influence of digital platforms in promoting artistic innovation and resistance, illustrating that social media facilitates both the fragmentation and reconstruction of identity. Instagram serves as a counter-hegemonic platform that contests

prevailing narratives by elevating multiple perspectives and fostering critical discourse. This study elucidates the linkages of art, politics, and identity, enhancing the scholarship on digital media art and providing insights into the innovative engagement of artists with social issues.

Ideas for Future Research: (1) Longitudinal trends in digital art- social media visual identities and counter-hegemonic narratives could be studied. Longitudinal research may show digital activism and art sustainability tendencies. (2) Comparison of platforms- a comparison of Instagram, TikTok, and Twitter could reveal how digital environments affect artistic practices and audience involvement. (3) Using metrics to make meaning- further research might examine how engagement metrics (likes, comments, shares) affect visual art perception and impact, and whether audience participation reinforces counter-hegemonic narratives. (4) Art and policy impact- research could examine how digital art affects public policy or social change through artist-led campaigns. (5) Emerging technologies in art- studying how AR and NFTs are changing digital art environments may help us understand visual identity and counter-hegemonic actions.

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